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KEY TO  
CHADWICK'S  
HARMONY  

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G.W. CHADWICK

Mus 302.9.12

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**A KEY**

to

**CHADWICK'S HARMONY**

by the Author

**G. W. CHADWICK, A.M.**

**DIRECTOR OF THE NEW ENGLAND CONSERVATORY OF MUSIC**

**BOSTON, MASS.**

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## PREFACE.

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The solutions here given are not to be regarded as the only possible harmonizations of the given basses and melodies. The student should be allowed some liberty in his choice of positions—even in his choice of the chords themselves— in proportion to his natural talent and innate musical taste. For this reason the lessons, which partake of the character of original work (LXV), have not been fully worked out.

It may be suggested that the lessons on the Figured Chorale belong to the domain of Counterpoint (in the modern sense). While this is certainly true, as far as the part-writing is concerned, such an art can never be mastered by the study of Counterpoint alone. The lessons on the Figured Chorale (especially with the melody in the inner voices) may be continued indefinitely with ever increasing profit to the student, and it is for this purpose that the 17 Chorales by Bach are given at the end of the book.

In the exercises on Analysis the harmony has been defined as simply as possible, but in many cases it is capable of other constructions, perhaps equally logical and correct.

G. W. CHADWICK.





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# A KEY to Chadwick's Harmony.

## EXERCISES TO LESSON I, PAGE 6. The Principal Triads of the Major Scale.

Note: In all exercises in which the bass, figured or unfigured, is given, much liberty may be allowed the student in the choice of position of the chords, especially in the final cadences. The solution which gives the most musical soprano must be regarded as the most desirable. The conservative teacher may find a rather free use of hidden octaves and fifths in connection with changes of positions in these exercises, but the author has chosen to be guided by the musical ear rather than the pedantic eye.

\* 1. Soprano given.

G: I — V I — IV — I IV I V — I

2.

C: I V I IV I — V I — IV — I V I

3.

F: I — IV — I V — I — V — I

4.

B $\flat$ : I — IV I V I V — I V I IV I — IV — I V — I

5.

A: I V I — IV I V — I V I IV I — V I —

\* These exercises admit of other and equally correct solutions.

EXERCISES TO LESSON II, PAGE 9.  
The Principal Triads of the Major Scale.  
(Continued.)

1. Bass given.

C: I IV I V I IV V I

2.

A: I V I IV I IV V I

3.

G: I IV V— I IV I V I V IV I— IV V I

4.

D: I IV V I— IV— I— V

V IV I I— IV I IV V I I

or

5. Soprano given.

A: I V I IV V I— IV— (V)I— IV I IV— V I

6.

E: I — V — IV — V I — IV — V — I

EXERCISES TO LESSON III, PAGE 10.  
The Principal Triads of the Minor Scale.

1. Bass given.

a: I IV V I V IV I V IV V I

2.

e: I V IV V I IV V — I IV V I

3. Unfigured bass given.

f: I V I V — IV I IV V I IV I V IV V — I

4. Soprano given.

e: I — V IV I V I — IV V I

5.

c: I — V IV I V I IV — I IV I IV V IV I — V I



EXERCISES TO LESSON IV, PAGE 14.  
The Chord of the Sixth.

## 1. Bass given.

C: I V I IV I V I IV— V I IV V I

## 2.

e: I IV I V— I IV I V I IV— I IV I IV V I

## 3. Soprano given.

D: I V I I— V— I IV— I IV V I

## 4.

c: I V I— IV— I V I V IV— V— I

## 5.

B $\flat$ : I— V I IV I V— I— V I IV I V I

**EXERCISES TO LESSON V, PAGE 16.**  
**Chord of the Sixth and Fourth.**

1. Bass given.

C: I V I — IV — I V I V I IV I V I I IV I V I

2.

D: I IV I I V I — IV I IV — I V I

3. Unfigured bass given.

d: I — V — I IV V I IV — I — VI VI — I — VI I

4. Soprano given.

Bb: I IV(II) I I V V — I I — IV I IV I V I

5.

Eb: I IV I IV I — V — I IV I — V I V I —

6.

c: I — V I — V I IV I — I V I —

EXERCISES TO LESSON VI, PAGE 21.

The Chord of the Dominant Seventh.

1. Figured bass given.

8 7 6 8 6 7 6 7 6 6 6 7 - 6 7 -

F: I V<sub>7</sub> I IV - V I V<sub>7</sub> I - V<sub>7</sub> I IV I - IV I V<sub>7</sub> - I I IV I V<sub>7</sub> - I

2.

+ Third omitted

# 2 # 2 3 # 4 # 6 6 5 2 # 4 #

a: I - V I V<sub>7</sub> I - V<sub>7</sub> I V I - IV - V I V<sub>7</sub> I

3. Unfigured bass given.

Better notation.

6 7 6 7 6 7 6 6 7 6

e: I - V - 7 I - IV - V I V<sub>7</sub> I - V<sub>7</sub> I IV - I I IV - I

4. Soprano given.

6 6 6 6 6 6 6 7 6

D: I - IV I V - 7 I IV I V I - IV - I IV I V 7 I

5.

6 - 6 6 6 7 6 6 6 6 6 7

E: I - IV - I V - 7 I I - IV - I I - VI V<sub>7</sub> I

+ Rule 8, Page 16 of Harmony Course.

6.

unison

6 6 6 6 6 6 6 7 6

f: I - I - VI V - 7 I - VI V I VI - IV - I - IV V<sub>7</sub> I

EXERCISES TO LESSON VII, PAGE 24.

First Inversion of the Chord of the Dominant Seventh.

1. Figured bass given.

G: I V7 I — IV I V V7 I V7 I

2.

c: I V7 I — V I IV — I V7 I — IV — I V I

3. Unfigured bass given.

g: I V7 I V — 7 I — IV I V I V I IV I V I IV I V7 I

Soprano given.

4a

(In Major.)

D: I V7 I — I V — I — IV V7 I

4b

(In Minor.)

d: I V7 I — I V — I — IV V7 I

5.

A: I V7 I — I V I V7 I V I IV I IV I

6.

f: I V — IV7 I V I IV I V I V I V I IV I V IV7 I — IV V7 I

The Second Inversion of the Chord of the Dominant Seventh.

1. Figured bass given.

D: I V7 I V I — IV V7 I IV I V7 I

2.

d: I V7 I V7 I V7 I V I — V7 I V7 I

3. Unfigured bass given.

a: I — V7 I IV — I V I IV V-7 I V7 I IV — I V7 I V7 I

4. Soprano given.

C: I V7 V I V I V7 V7 I — IV I V7 I V I IV V7 I I IV V I

\*) This chord is merely interposed between the  $V\frac{4}{3}$  and its resolution, or the measure may be harmonized as at 2).

5.

G: I V7 I V7 IV I IV I V I V7 IV7 I — V — I V7 I — V V7 I — I V7 I

6.

g: I V7 I V7 I — V7 I V7 I — V I V I V7 I IV I IV I — V7 I

\*) See note on page 26 of Harmony Course.

th.

The Third Inversion of the Chord of the Dominant Seventh.

1. Figured bass given.

B $\flat$ : I — V-7 I — V $_7$  — I IV — I V $_7$  I IV V $_7$  — I

2.

c: I V $_7$  — I IV V I IV V $_7$  I IV V I V-7 I IV V $_7$  I V $_7$  I IV V I

3. Unfigured bass.

f: I V-7 I V $_7$  I V I — IV — V $_7$  I IV I V $_7$  I

4. Soprano given.

C: I V $_7$  — I — IV V $_7$  I IV I V $_7$  I I IV V $_7$  I — IV I IV I V $_7$  I

5.

G: I V $_7$  I I V $_7$  I V $_7$  I V $_7$  I I V I V $_7$  I V I — IV I V I V $_7$  I

6.

g: I — V $_7$  V-7 I — V-7 I V $_7$  I V $_7$  V I — I V $_7$  V-7 I V I — IV I — I V $_7$  I

The Secondary Triads in Major.  
(The Supertonic Triad)

1. Figured bass given.

G: I II V I IV I V<sub>7</sub> I V<sub>7</sub> I IV I V<sub>7</sub> I

2.

D: I V<sub>7</sub> I V<sub>7</sub> I V II IV V<sub>7</sub> I

3. Unfigured bass given.

B<sub>b</sub>: I V<sub>7</sub> I II I IV II IV V<sub>7</sub> I II I V<sub>7</sub> I

4. Soprano given.

A: I II I II IV V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I II IV V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I

5.

D<sub>b</sub>: I II IV V<sub>7</sub> I V<sub>7</sub> I V V<sub>7</sub> I II V II IV I V<sub>7</sub> I

6.

B<sub>b</sub>: I II V I V I V I IV II V I II I V<sub>7</sub> I

EXERCISES TO LESSON XI, PAGE 39.  
The Submediant Triad.

1. Figured bass given.

C: I V<sub>7</sub> VI IV I — V — VI IV II V<sub>7</sub> I

+ See Example 79, page 36 in Harmony Course.

2.

G: I V<sub>7</sub> VI IV — I — VI IV V I — V<sub>7</sub> VI II I V<sub>7</sub> I

3. Unfigured bass given.

D: I VI I V-7 VI IV V VI V — 7 I IV II I V I

4. Soprano given.

B<sup>b</sup>: I — IV V<sub>7</sub> VI IV V-7 I — V<sub>7</sub> I V — I II V-7 I IV I IV I II V<sub>7</sub> I

5.

E<sup>b</sup>: I V<sub>7</sub> I — IV I — II V-7 I IV V I V<sub>7</sub>

I — — V<sub>7</sub> VI IV I — II V-7 I — V-7 VI IV II V<sub>7</sub> I



6.

A: I VI IV V<sub>7</sub> VI II I V VI IV I— IV II V<sub>7</sub> I

EXERCISES TO LESSON XII, PAGE 43.

The Mediant Triad.

1. Figured bass given.

C: I III IV I V-7 I— V— VI I IV V<sub>7</sub> I

2.

A: I V-7 VI III IV I— III IV— V I V<sub>7</sub> I

3. Unfigured bass given.

Bb: I V<sub>7</sub> I V-7 VI IV I V I III IV I— IV II V<sub>7</sub> I

4. Soprano given.

A: I V<sub>7</sub> I V-7 VI IV I V I III IV I— IV II V<sub>7</sub> I

5.

Eb: I— III IV V<sub>7</sub> I— IV V-7 I VI IV V I-V VI IV II V<sub>7</sub> I

EXERCISES TO LESSON XIII, PAGE 47.  
Inversions of the Secondary Triads.

## 1. Figured bass.

G: I II I II— V— 7 I V VI II I V7 I

2.

A: I III V7 VI II— V VI IV I IV II V VI— II— I V7 I

## 3. Unfigured bass.

Ab: I — IV I II— I V7 VI— II— I V7 I

## 4. Soprano given.

E: I IV I III V7— I IV I III V-7 VI V I IVV7 I II— V7 I

5.

Db: I VI— II V I— II I V I VI IV I IV I III V7 I

→ Third doubled to avoid consecutive fifths with the next chord.

EXERCISES TO LESSON XIV, PAGE 49.

The Leading-Tone Triad.

1. Figured bass.

C: I II VII° I VI VII° V I — IV II I V I

2.

G: I IV VII° III VI II V7 I — IV II I V7 I

3. Unfigured bass.

Db: I — VII° I V — VI V I IV I VII° I II V I

4. Melody given.

Ab: I VII° I IV I — V7 IVn° I V — I — VII° I IV — VII° I V7 VI II V7 I

5.

Eb: I IV VII° I — V — 7 I — VII° I V7 VI II V I

Secondary Triads in Minor, with their Inversions.

1. Figured bass given.

Musical notation for exercise 1. The bass staff contains figured bass notation: 6 6 6# 6 6 7 8 6 6# 6 6 7 4 7.

c: I II° I VII I IV— I V7 VI— V— I VII° I IV I V7 I

2.

Musical notation for exercise 2. The bass staff contains figured bass notation: 5 6 6 7 6 6 7 6 6 6 5 6 6 4 7 6.

e: I — IV — I V7 VI VII° I V7 VI IV IV— I — IV I V7 I

3. Unfigured bass.

Musical notation for exercise 3. The bass staff contains unfigured bass notation: 8 7 6 6# (6) 6 6 7 4 7.

c: I V7 VI IV I — VII° I (V) V7 — I IV I V7 I

4. Melody given.

Musical notation for exercise 4. The bass staff contains figured bass notation: 6 6 4# 6 6# 6 5 6 6 # 6 6 7 4#.

d: I — V V7 I V7 — I — IV— V— I IV I V7 I

5.

Musical notation for exercise 5. The bass staff contains figured bass notation: 6#-6 6 # 6# 6# 6 6# 6 6# 6 6 6 6 7 4#.

a: I VII° I II° V-7 I V I V7 I — V7 I V — I V7 VII° V I V I II° I — II° V7 I —

LESSON XVI. Summary.

Note: The musical student may now be encouraged to compose little melodies similar to the foregoing, harmonizing them strictly in accordance with the given rules and using only the material thus far required.

EXERCISES TO LESSON XVII, PAGE 65.  
Dispersed Harmony (Open Position)

1. Figured bass given.

C: I V-7 I VI II V I IV VII° I II V I

2.

Bb: I — V7 I V7 I V7 I — V-7 I — V-7 I II — V7 — I

3. Unfigured bass.

G: I IV V7 — I II — III V7 I IV I V7 — I II — — I V7 I

4. Melody given.

A: I V7 I V7 V7 VI V I I IV — I V7 I II I V7 I

5.

I — V7 I V7 I V7 I — V-7 I — V-7 I II — V-7 I

Compare with No 2.

EXERCISES TO LESSON XVIII, PAGE 67.

Dispersed Harmony (Open Position) in Minor.

1. Figured bass given.

d: I VI IV V — 7 I V7 I — IV V VI IV V I

2.

c: I — V7 I V I V7 — I VI — IV I IV I V I

3. Unfigured bass.

g: I IV I V — IV — V I — V VI IV I V — 7 I IV I V7 I

4. Melody given.

e: I — V I — IV I — IV V I V — 7 I V I V7 I

5.

a: I V I V7 I — V — 7 I V7 I — V7 I V I V7 I V7 I — V7 I — II° I V7 I

EXERCISES TO LESSON XIX, PAGE 70.

The Dominant Ninth in Major, and its Inversions.

1. Figured bass given.

C: I V-9 I- IV I V-7 I- V7 I II I V7 I

2. Melody given.

D: I III IV V<sub>9</sub> V-7 I V7 I- IV V<sub>9</sub> I II V7 I II V-<sub>9</sub> IV7 I

3.

F: I- V<sub>9</sub> I V- I- V7 I V I- V-<sub>9</sub> I V VI II- I V7 I

4.

B<sub>b</sub>: I I V<sub>9</sub> I V-7 VI II V7 I- V-<sub>9</sub> I V-7 I II V-7 I

5.

E<sub>b</sub>: I- V<sub>9</sub> I V7-<sub>9</sub> I- IV- V<sub>9</sub> III V7 V<sub>9</sub> I V7 I

EXERCISES TO LESSON XX, PAGE 73.

The Dominant Ninth in Minor.

1. Melody given.

g: I V7 I V9 I V— I V7-9 V I— IV I V7 I V9 I IV II° I V7 I

2.

f#: I — V9 I V7 I — IV V9 I V-7 I II° I V7 I

3.

b: I — V7 I V I V7 I IV I V I V7 I IV — V7<sup>9</sup> I V7 — I

4.

CHANT.

d: I V I V7<sup>9</sup> — I — V7 I V I IV I IV V7<sup>9</sup> I — V7 I

5.

e: I — V7<sup>9</sup> I — V7 I V7 V7<sup>9</sup> I II° I V7 I



EXERCISES TO LESSON XXI, PAGE 76.

The Chord of the Seventh on the Leading-Tone.

1. Melody given.

Bb: I vii<sup>o</sup><sub>7</sub> I — IV vii<sup>o</sup><sub>7</sub> I V<sub>7</sub> I vii<sup>o</sup><sub>7</sub> I — II I V<sub>7</sub> I

2.

D: I vii<sup>o</sup><sub>7</sub> I V<sub>7</sub> I IV vii<sup>o</sup><sub>7</sub> I II I V I V<sub>7</sub> I vii<sup>o</sup><sub>7</sub> I IV vii<sup>o</sup><sub>7</sub> I V V<sub>7</sub> I

3.

Eb: I — vii<sup>o</sup><sub>7</sub> I V-7 I II V I — vii<sup>o</sup><sub>7</sub> I IV vii<sup>o</sup><sub>7</sub> III V<sub>7</sub> I

4.

A: I — V-7 I V<sub>7</sub> — V<sup>9</sup><sub>7</sub> III V<sub>7</sub> VI IV I — vii<sup>o</sup><sub>7</sub> III V<sub>7</sub> I

5.

Db: I III IV vii<sup>o</sup><sub>7</sub> I IV vii<sup>o</sup><sub>7</sub> V<sub>7</sub><sup>9 8</sup> I — vii<sup>o</sup><sub>7</sub> I — IV — V<sub>7</sub><sup>9 8</sup> I

EXERCISES TO LESSON XXII. PAGE 78.  
The Chord of the Diminished Seventh.

1. Melody given.

Exercise 1: Melody given. The piece is in 4/4 time. The right hand plays a melody with a diminished seventh chord in the final measure. The left hand provides a bass line with figured bass notation.

d: I VII<sup>o</sup><sub>7</sub> I V I VII<sup>o</sup><sub>7</sub> I — V I V<sub>7</sub> I VII<sup>o</sup><sub>7</sub> I V<sub>7</sub> I — V<sub>7</sub> I

2.

Exercise 2: The piece is in 4/4 time. The right hand plays a melody with a diminished seventh chord in the final measure. The left hand provides a bass line with figured bass notation.

c: I — VII<sup>o</sup><sub>7</sub> I — V VII<sup>o</sup><sub>7</sub> I V<sub>7</sub> I V I — VII<sup>o</sup><sub>7</sub> I — II<sup>o</sup> I V<sub>7</sub> I

3.

Exercise 3: The piece is in 2/4 time. The right hand plays a melody with a diminished seventh chord in the final measure. The left hand provides a bass line with figured bass notation.

e: I — VII<sup>o</sup><sub>7</sub> I V<sub>7</sub> I VII<sup>o</sup><sub>7</sub> I I — VII<sup>o</sup><sub>7</sub> I V — 7 I

4.

Exercise 4: The piece is in 6/8 time. The right hand plays a melody with a diminished seventh chord in the final measure. The left hand provides a bass line with figured bass notation.

g: I V I — V<sub>7</sub> VI IV — I V VII<sup>o</sup><sub>7</sub> I V<sub>7</sub> I — IV II<sup>o</sup> V<sub>7</sub> I

5.

Exercise 5: The piece is in 3/4 time. The right hand plays a melody with a diminished seventh chord in the final measure. The left hand provides a bass line with figured bass notation.

a: I — VII<sup>o</sup><sub>7</sub> — I — VII<sup>o</sup><sub>7</sub> I V I VII<sup>o</sup><sub>7</sub> I IV V<sub>7</sub> I

EXERCISES TO LESSON XXIII, PAGE 81.  
The Inversions of the Diminished Seventh Chord.

1. Figured bass given.

d: I VII<sup>o</sup><sub>7</sub> I VI V VII<sup>o</sup><sub>7</sub> I VII<sup>o</sup><sub>7</sub> I VII<sup>o</sup><sub>7</sub> I IV I V<sub>7</sub> I

2.

e: I VII<sup>o</sup><sub>7</sub> I - VII<sup>o</sup><sub>7</sub> I IV I IV I - V - 7 VI - IV VII<sup>o</sup><sub>7</sub> I V<sub>7</sub> I

3. Unfigured bass.

f#: I VII<sup>o</sup><sub>7</sub> I VII<sup>o</sup><sub>7</sub> I V<sub>7</sub> I VII<sup>o</sup><sub>7</sub> I VI IV V<sub>7</sub> I

4. Given melody.

g: I VII<sup>o</sup><sub>7</sub> I VII<sup>o</sup><sub>7</sub> I VII<sup>o</sup><sub>7</sub> I VII<sup>o</sup><sub>7</sub> I VII<sup>o</sup><sub>7</sub> I VII<sup>o</sup><sub>7</sub> I IV I V<sub>7</sub> I

5.

a: I VII<sup>o</sup><sub>7</sub> I I V V<sub>7</sub> I V<sub>7</sub> - - - V<sub>7</sub> I - VII<sup>o</sup><sub>7</sub> I - - - V<sub>7</sub> I

◆ The fifth ascends—See 146 B, page 79.

EXERCISES TO LESSON XXIV, PAGE 82.  
The Chord of the Diminished Seventh (*Continued.*)

## 1. Figured bass given.

F: I VII<sup>9</sup> I I V — I V<sub>7</sub> I — VII<sup>9</sup> I III VII<sup>9</sup> I II — V — 7 I

## 2. Open position.

E<sup>b</sup>: I VII<sup>9</sup> — I II V — 7 I V<sub>7</sub> I VII<sup>9</sup> I II V — 7 I

## 3.

A: I VII<sup>9</sup> I VII<sup>9</sup> — I — IV I VII<sup>9</sup> I IV V<sub>7</sub> I

## 4.

B<sup>b</sup>: I VII<sup>9</sup> I — V<sub>7</sub> I IV — VII<sup>9</sup> I IV VII<sup>9</sup> — I — IV V<sub>7</sub> II VII<sup>9</sup> I

## 5. Open position.

A<sup>b</sup>: I VII<sup>9</sup> — I VI II VI VI V I

6. Melody given.

A: I VII<sub>9</sub> I — V VII<sub>9</sub> I VII<sub>9</sub> I — VII<sub>9</sub> I III VII<sub>9</sub> I II — I V<sub>7</sub> I

7.

D: I VII<sub>9</sub> — I II V — 7 — I II I V<sub>7</sub> I

8.

A: I VII<sub>9</sub> I — V<sub>7</sub> I IV — VII<sub>9</sub> I IV VII<sub>9</sub> — I — IV I V<sub>7</sub> I

9.

G: I VII<sub>9</sub> I VII<sub>9</sub> — I — IV I VII<sub>9</sub> I — V<sub>7</sub> I

10.

G: I VII<sub>9</sub> — I VI II VI IV V I

## EXERCISES TO LESSON XXV, PAGE 88.

## The Modulation to the Dominant.

## 1. Melody given.

1. Melody given.

Chord progression: C: I V I G: V7 I IV I V7 I

## 2.

2.

Chord progression: c: I — G: VII<sup>o</sup> I — IV — I V7 I

## 3.

3.

Chord progression: B<sup>b</sup>: I — F: V7 I IV I II — I V7 I

## 4.

4.

Chord progression: a: I — e: VII<sup>o</sup> I — IV — I V7 I

## 5.

5.

Chord progression: G: I — V7 I D: V7 I IV I IV I — IV V7 I

EXERCISES TO LESSON XXVI, PAGE 92.

The Modulation to the Subdominant.

Soprano given.

1. *Modulating tone in Soprano.*

C: I V7 I F: V7 I IV I II III V7 I

2.

D: I — V7 I — G: V7 I IV I III V7 I

3. *Modulating tone in Alto.*

Bb: I VI Eb: V7 I — V9 V7 — I

4. *Modulating tone in Tenor.*

d: I — g: V7 I IV I — V7 I

5. *Modulating tone in Bass.*

a: I d: V7 I V7 I. — IV II I V7 I

EXERCISES TO LESSON XXVII, PAGE 93.

Modulation between the Tonic, Dominant and Subdominant Chords.

1. Soprano given.

C: I — G:V7 I — C: V7 I — IV V I

2.

B<sup>b</sup>: I V<sub>7</sub> I E<sup>b</sup>:V<sub>7</sub> I — V<sub>7</sub> I — B<sup>b</sup>: V<sub>7</sub> — V — 7 I

3.

E<sup>b</sup>: I V<sub>7</sub> VI V I B<sup>b</sup>:V<sub>7</sub> I — E<sup>b</sup>: V<sub>7</sub> I II I V<sub>7</sub> I

4.

D: I — G:V<sub>7</sub> I — II I V<sub>7</sub> I D:V<sub>7</sub> I V<sub>7</sub> I — II V 7 I

CHANT.

C: I vii<sup>°</sup><sub>0</sub> I — G:V<sub>7</sub> I II I V<sub>7</sub> I C:V<sub>7</sub> I — IV I V vi I V<sub>7</sub> I



EXERCISES TO LESSON XXVIII, PAGE 97.  
Modulation from a Major Key to its Parallel Minor.

## 1. Soprano given.

C: I a: V<sub>7</sub> I — IV I V —<sup>7</sup> I

## 2.

C: I a: VII<sup>o</sup><sub>70</sub> — I VI IV I V I

## 3.

E<sup>b</sup>: I c: V<sub>7</sub> — I — IV II<sup>o</sup> I V<sub>7</sub> I

## 4.

D: I — b: V<sub>7</sub> I — V<sub>7</sub> VI IV — I V<sub>7</sub> I

## 5.

B<sup>b</sup>: I V<sub>7</sub> I — g: V<sub>7</sub> I II — I V<sub>7</sub> I IV I

EXERCISES TO LESSON XXIX, PAGE 100.

Modulation from a Minor Key to its Parallel Major.

1. Soprano given.

c: I E: V7 I IV I V7 I

d: I vii7o I F: vii7o V7 I IV I V I

a: I V I V7 I C: vii7o I V7 I

g: I V 7 I B: V7 I IV I IV vii7o V7 I

e: I V7 I V 7 I V I G: V7 I II V7 I

EXERCISES TO LESSON XXX, PAGE 101.

Practical Modulations resulting from the preceding Lessons.

1. Soprano given.

C: I V<sub>7</sub> I - a:V<sub>7</sub> I V<sub>7</sub> I - C: V<sub>7</sub> VI V<sub>7</sub> I - V<sub>7</sub> - I

2.

d: I V<sub>7</sub> I F:V-<sub>7</sub> I - d:V<sub>7</sub> I II° V-<sub>7</sub> I

3.

E<sub>b</sub>: I c:vn<sub>9o</sub>I - IV - I V I E<sub>b</sub>:Vvn<sub>9o</sub>I IV - V - 7 I

4.

c: I IV I V - I E:V-<sub>9</sub> V<sub>7</sub> I - c:vn<sub>9o</sub>I V<sub>7</sub> VIiv I - V<sub>7</sub> I

5.

G: I - V I e:vn<sub>9o</sub> V<sub>7</sub> I - G:V-<sub>9</sub> I V-<sub>7</sub> I II V<sub>7</sub> I

EXERCISES TO LESSON XXXI, PAGE 105.

Modulation from a Major Key to the Parallel Minor of its Dominant:

1. Soprano given.

C: I — V7 I — e:V7 I — IV II° I V7 I

2.

A: I IV I V-7 VI IV II I V I-c#:V7 I — IV II° I V7 I

3.

G: I — V7 V-7 I — V7 I — V I -b:V7 I V7 I IV I IV I V7 I

4.

F: I VII<sup>2</sup><sub>0</sub> I — IV I V I — a:V7 I — IV V7 I

5.

E<sup>b</sup>: I IV I IV II I V — 7 I g:VII<sup>2</sup><sub>0</sub> I V7 I

EXERCISES TO LESSON XXXII, PAGE 108.  
 Modulation from a Minor Key to the Subdominant  
 of its Parallel Major.

CHANT.  
 Soprano given.

1.

c: I IV— V I A:VII<sup>o</sup><sub>70</sub> I II I V— 7 I

2.

d: I VII<sup>o</sup><sub>70</sub> IV VII<sup>o</sup><sub>70</sub> I — B<sup>b</sup>:V7 I IV — I

3.

e: I — VII<sup>o</sup><sub>70</sub> I — C:V7 I — V7 I

4.

f: I — — VII<sup>o</sup><sub>70</sub> I — V-7 V I D:VII<sup>o</sup><sub>70</sub> I IV I V7 I

5.

b: I VII<sup>o</sup><sub>70</sub> — IV V7 — I IV — I G:V7 I V I IV I IV I V7 I

Modulation from a Minor-Key to the Subdominant of its Parallel Major. (Continued.)

1. Soprano given.

C: I — e:V7 VIIV IIV I V VII<sub>2</sub> I C:V7 V<sub>9</sub> V7 I — IV-V I

2.

c: I — V7 I V I Ab:V7 V<sub>9</sub> 7- I — c:V7 VIIV II° I V7- I

3.

F: I — a:V7 — I — IV — I F:V7 — I — II — V7 I

4.

e: I V I - V7 I - VI C:V7 I - III V7 I vi IV V-7 I vi e:V-7 I V I - II° V7 I

5.

Bb: I — d:V7 I V — I Bb:V7 I IV — I V7 I

Modulation from a Major Key to the Parallel Minor of its Subdominant.

1.

D: I — IV I — e: vii° I IV V7 I

2.

Eb: I — IV I V7 I f: V7 I V7 I

3.

F: I VI V I IV V I — IV I g: vii° I ii° I V7 I

4.

G: I vii° I — V I vii° I a: vii° I V7 VI IV — I — V7 I

5.

A: I — b: vii° V7 I — V-7 I —.

EXERCISES TO LESSON XXXV, PAGE 115.

Modulation from a Minor Key to the Dominant of its Parallel Major.

1. Soprano given.

e: I ——— D: V<sub>7</sub> — I — IV I — V<sub>7</sub> — I  
 This exercise may precede or succeed No 1, page 84.

2.

f: I E<sup>b</sup>: V<sub>7</sub> — I V<sub>7</sub> I IV II V<sub>7</sub> I  
 This exercise may precede or succeed No 2, page 84.

3.

g: I — F: vii<sup>o</sup> I IV — V<sub>9</sub> I VI IV I — II V<sub>7</sub> I

4.

a: I vii<sup>o</sup> I — V I vii<sup>o</sup> I G: vii<sup>o</sup> V<sub>7</sub> I V - 7 VI II I - V<sub>7</sub> I

5.

b: I ——— A: vii<sup>o</sup> ——— V<sub>7</sub> I V - 7 I —  
 This exercise may precede or succeed No 5, page 84.



EXERCISES TO LESSON XXXVI, PAGE 117.

Combination of the preceding Modulations.

1.

D: I b: V7 I G: V7 I e: V7 I D: vii<sup>o</sup> I G: V7 I D: vii<sup>o</sup> I - IV V7 I

2.

a: I d: V7 vii<sup>o</sup> I F: vii<sup>o</sup> I Bb: V7 I g: vii<sup>o</sup> I d: vii<sup>o</sup> I - a: I V7 I

3.

Bb: I F: V7 I g: vii<sup>o</sup> I D: vii<sup>o</sup> I g: V7 I F: V7 I Bb: V7 I V7 I

4.

e: I - C: V7 I a: vii<sup>o</sup> I - G: vii<sup>o</sup> I - C: V7 I - e: V7 I - IV I V7 I

5.

F: I g: vii<sup>o</sup> I Bb: V7 I Eb: V7 I c: vii<sup>o</sup> I F: V7 I Bb: vii<sup>o</sup> I F: vii<sup>o</sup> I - IV V7 I

6.

f#: I A: vii<sup>o</sup> I C#: V7 I E: V7 I g#: vii<sup>o</sup> I B: V7 I c#: V7 I f#: V7 I IV - I V7 I

EXERCISES TO LESSON XXXVII, PAGE 121.

The Supertonic Seventh Chord, in Major and Minor.

1. Soprano given.

D: I — II<sub>7</sub> V<sub>7</sub> I VII<sup>o</sup> I II-7 V<sub>7</sub> I V<sub>7</sub> I — II-7 I V I

Bb: I — IV II<sub>7</sub> V-7 I — IV — II<sub>7</sub> V-7 I II<sub>7</sub> I IV II V<sub>7</sub> I

A: I — IV II III VI I II<sub>7</sub> I V I — III IV VII<sup>o</sup> II<sub>7</sub> V<sub>7</sub> — I IV I

e: I — II<sub>7</sub> V I — V I — V I — IV II<sub>7</sub> I — V I V<sub>7</sub> I

c: I V I V<sub>7</sub> I V-7 I V<sub>7</sub> I V<sub>7</sub> I — II<sub>7</sub> V I — V<sub>7</sub> I

6. Choral. Involving Modulation.

Chord progression: Eb: I — V I IV I V7 I IV I II<sub>7</sub> I V I I

Chord progression: V7 I Eb: V7 I II<sub>7</sub> V7 I Eb: I V7 I II<sub>7</sub> V7 I

EXERCISES TO LESSON XXXVIII, PAGE 122.  
Inversions of the Supertonic Seventh Chord.

1. Soprano given.

Chord progression: C: I II-7 V7 I IV I II<sub>7</sub> V7 I — II<sub>7</sub> I II<sub>7</sub> V7 I II<sub>7</sub> V7 — I

2. Involving Modulation.

Chord progression: F: I — II-7 V7 — III V7 I d: V7 I Eb: V7 I F: I II<sub>7</sub> — I V7 I

3.

Chord progression: Ab: I V — I — II-7 I V7 I VI II-7 V7 I II<sub>7</sub> — III V7 I

4.

a: I — II<sup>7</sup> I II<sup>7</sup> — V — I — II<sup>7</sup> I II<sup>7</sup> I V<sup>7</sup> I

5.

e: I II<sup>7</sup> V I V<sup>7</sup> VI IV II<sup>7</sup> I V I — IV I II<sup>7</sup> V<sup>7</sup> I I — I V<sup>7</sup> I

6. Chorale.

F: I — V<sup>7</sup> I — II<sup>7</sup> V<sup>7</sup> I V — I IV I V<sup>7</sup> I II<sup>7</sup> V-7 I

*Rit.*

g: I VII<sup>0</sup> I — II<sup>7</sup> V-7 I Bb: I VII<sup>0</sup> I — II<sup>7</sup> V-7 I

*D.C. al Fine.*

EXERCISES TO LESSON XXXIX, PAGE 125.  
 Secondary Seventh Chords of the Tonic, Mediant,  
 Subdominant, and Submediant, in Major.

1. Soprano given.

C: I-7 IV II<sup>7</sup> V<sup>7</sup> I — VI<sup>7</sup> IV II<sup>7</sup> V<sup>7</sup> I I<sup>7</sup> II<sup>7</sup> II V I

2.

Bb: I V III-7 VI IV-7 V III-7 IV — I VI-7 II7 V7 I

3.

A: I-7 IV I — IV7 IV V III7 I IV II7 II V7 I

4.

G: I IV I vi9 - IV II7 I V III7 I VI V I IV7 IV II - 7 V7 I -

5.

F: I VI7 II-7 V7 I-7 IV7 VII9 7 III VI-7 IV — IV I - II III V7 I

6. Chorale.

F: I V7 I IV - I - V7 I V I V-7 I V - 7 I -

V-7 IC:V7 I II7 V IBbV7 Ig:IV I V I F: I V I II7 V-7 I

EXERCISES TO LESSON XL, PAGE 127.  
 Secondary Seventh Chords, in Minor.

1. Soprano given.

e: I IV-7 VII<sup>o</sup><sub>70</sub> I - VI<sup>7</sup> VI I II<sup>o</sup> VII<sup>o</sup><sub>70</sub> V<sup>7</sup> I-7 VI VII<sup>o</sup><sub>70</sub> V VII<sup>o</sup><sub>70</sub> I II<sup>o</sup> V<sup>7</sup> I

2.

g: I - II<sup>o</sup> V-7 VI - IV<sup>7</sup> V-7 I - 7 IV I IV I - V<sup>7</sup> I

3.

a: I IV<sup>7</sup> I V I - VI<sup>7</sup> VI IV I VII<sup>o</sup><sub>70</sub> I II<sup>o</sup> V<sup>7</sup> I

4.

c: I V<sup>7</sup> I-7 IV I VI<sup>7</sup> IV II<sup>o</sup> I VI<sup>7</sup> IV-7 II<sup>o</sup> I V<sup>7</sup> I

5.

f: I VI<sup>7</sup> VI IV V<sup>7</sup> VI IV<sup>7</sup> - II<sup>o</sup> II<sup>o</sup> I V-7 I V I IV I II<sup>o</sup> I - V<sup>7</sup> I

6. Chorale.

E $\flat$ : I IV I V $\flat$  I II $\flat$  V I c:V I VI-7 II $\flat$  V I E $\flat$ :vi III I IV V $\flat$  I IV

I — IV I II:c:IV $\flat$  V E $\flat$ :vi V-7 I E $\flat$ :I II $\flat$  V I E $\flat$ :I V $\flat$  I II $\flat$  V I  
E $\flat$ :I- $\flat$  IV

EXERCISES TO LESSON XLI, PAGE 129.

Inversions of the Secondary Seventh Chords,  
in Major and Minor.

1. Figured bass given.

E $\flat$ : I II $\flat$  V $\flat$  I $\flat$  I IV-7 VII $\circ$ -7 I V $\flat$  VI-7 II-7 I V $\flat$  VI II $\flat$  I V $\flat$  — I

2.

d: I VII $\circ$  I VI II $\flat$  V $\flat$  I-7 VI VII $\circ$  V $\flat$  I V $\flat$  I II $\flat$  — I V $\flat$  I — V $\flat$  I

3. Soprano given.

F: I II $\flat$  V-7 I V $\flat$  I IV II $\flat$  V-7 I VI $\flat$  II $\flat$  V-7 I $\flat$  VI II $\flat$  — V-7 I

4.

a: I II<sup>o</sup> — I V<sub>7</sub> I — IV<sub>7</sub> VII<sup>o</sup><sub>70</sub> IV VII<sup>o</sup><sub>70</sub> I — V I — 7

IV I II<sup>o</sup> V<sub>7</sub> I — IV<sub>7</sub> II<sup>o</sup> V<sub>7</sub> I II<sup>o</sup> V I

5.

B<sub>b</sub>: I II<sub>7</sub> I II<sub>7</sub> V — 7 I II<sub>7</sub> V<sub>7</sub> VI II<sub>7</sub> V I<sub>7</sub> IV VII<sup>o</sup> III V<sub>7</sub> I

6. Chorale.

E<sub>b</sub>: I V<sub>7</sub> VI V I — II<sub>7</sub> V<sub>7</sub> I V I V<sub>7</sub> I V<sub>7</sub>

VI I II<sub>7</sub> V — 7 I I V B<sub>b</sub>.V<sub>7</sub> I V I II<sub>7</sub> V — 7 I

E<sub>b</sub>: V I IV V<sub>7</sub> I — V — I IV I II I II<sub>7</sub> V — 7 I



## EXERCISES TO LESSON XLII, PAGE 132.

## Chromatic Passing Tones.

## 1. Figured bass given.

C: I — IV — E $\flat$ 7 V $\flat$  — I — II $\flat$  VII $\flat$  — C:IV VII $\flat$  II $\flat$  IV $\flat$  V I

## 2.

D: I — V — II VII $\flat$  I — IV I — II $\flat$  V-7 I

## 3. Soprano given.

F: I VII $\flat$  V $\flat$  V-7 I V II VII $\flat$  I VI V+ I+ VI IV I — IV-7 V-7 I

## 4.

C: I — II — 7 V — II VII $\flat$  I — + IV — + II — V $\flat$  I

## 5.

B $\flat$ : I — V $\flat$  — I VI II F: V-7 I B $\flat$ : II VII $\flat$  V $\flat$  I — V I IV — II — I — V $\flat$  I

+ Enharmonic form for C $\sharp$

EXERCISES TO LESSON XLIII, PAGE 137.

MIXED CHORDS.

The Chords of the Augmented Sixth.

1. Figured bass given.

a: I IV 6+ V-7 I 6+ V I IV 6+ V-7 I VII° 6+ I II° V7 I

2.

D: I IV IV° V V7 I-VII° I-VI 6+ VII° II VII° I-IV I V7 I

3. Soprano given.

Eb: I IV IV° V V7 I-IV° I-VI 6+ VII° II VII° I-IV I V7 I

4.

d: I 6+ V-7 I-II° I IV I IV-V IV V I-IV V

I-IV I 6+ I-V I 6+ V I I-V7 I 6+ V-7 I

5.

Eb: I VI 6+ VII° I-IV V V7 I-II° V I V7 VI IV II V7 I

EXERCISES TO LESSON XLIV, PAGE 141.  
 MIXED CHORDS. (Continued.)  
 The Augmented Six-Five Chord.

1. Soprano given.

C: I — VI VI<sub>5</sub><sup>+</sup> V — 7 I II<sub>5</sub><sup>+</sup> I — IV II I V<sub>7</sub> I

2.

a: I IV<sub>5</sub><sup>+</sup> I IV — II<sub>9</sub> I V<sub>7</sub> I — IV IV<sub>5</sub><sup>+</sup> I IV II<sub>9</sub> II<sub>0</sub> I V<sub>7</sub> I

3.

B $\flat$ : I II<sub>5</sub><sup>+</sup> I IV I V<sub>7</sub> I — VI<sub>7</sub> VI<sub>5</sub><sup>+</sup> V — 7 I V<sub>7</sub> I II<sub>5</sub><sup>+</sup> I II — V<sub>7</sub> VII<sub>9</sub> V<sub>7</sub> — I

4.

C: I IV<sub>5</sub><sup>+</sup> I V<sub>7</sub> I — V V<sub>7</sub> I V I IV<sub>5</sub><sup>+</sup> I V<sub>7</sub> I

5.

d: I — IV<sub>5</sub><sup>+</sup> I — V<sub>7</sub> I F: VI V I II<sub>5</sub><sup>+</sup> I II V — 7

I — V — 7 I — III: VII<sub>9</sub> I IV IV<sub>5</sub><sup>+</sup> I VI I V<sub>7</sub> I

EXERCISES TO LESSON XLV, PAGE 143.  
 The Chord of the Doubly Augmented Fourth.

1. Soprano given.

G: I II<sup>6+</sup><sub>4</sub> I IV II<sub>7</sub> V<sub>7</sub> I — II<sup>6+</sup><sub>4</sub> I IV V<sub>7</sub> VI — IV — VII<sup>6+</sup><sub>9</sub> I VI II<sup>6+</sup><sub>9</sub> II<sup>6+</sup><sub>9</sub> I V<sub>7</sub> I

2.

Bb: I II<sup>6+</sup><sub>4</sub> I IV — I — VI II<sub>7</sub> II<sup>6+</sup><sub>4</sub> I — II<sub>7</sub> V<sub>7</sub> I II<sup>6+</sup><sub>4</sub> I IV — I — VI II<sub>7</sub> II<sup>6+</sup><sub>4</sub> I V<sub>7</sub> I

3.

B: I II<sup>6+</sup><sub>4</sub> I VII<sup>6+</sup><sub>9</sub> I — 7 IV I — IV V<sub>7</sub> I V — 5+ I — IV V — 5+ I II<sup>6+</sup><sub>4</sub> I VII<sup>6+</sup><sub>9</sub> I

I — 7 IV I — VI II<sub>7</sub> II<sup>6+</sup><sub>4</sub> I — IV II V I

4. With Modulation.

E<sup>b</sup>: I — II<sup>6+</sup><sub>4</sub> I IV — I I<sub>7</sub> IV I V<sub>7</sub> I I V<sub>7</sub> V I — II<sup>6+</sup><sub>4</sub> I IV — I IV I III V<sub>7</sub> I

5. Soprano and bass given.

A: I — II<sup>6+</sup><sub>3</sub>+ I IV — I — V<sub>7</sub> VI III IV I II<sup>6+</sup><sub>3</sub>+ I — IV V —

I — II<sup>6+</sup><sub>3</sub>+ I IV — I IV I II<sup>7</sup> I II I II<sup>6+</sup><sub>3</sub>+ I — V<sub>7</sub> — I

6. Soprano given.

F: I — II<sup>6+</sup><sub>3</sub>+ I VI V I IV I IV I V<sub>7</sub> I V I — II<sup>6+</sup><sub>3</sub>+ I

IV I IV I II<sup>6+</sup><sub>3</sub>+ I VI III V<sub>7</sub> I

EXERCISES TO LESSON XLVI, PAGE 146.  
The Chord of the Augmented Six-Four-Three.

1. Unfigured bass given.

C: I — VI<sup>6+</sup><sub>3</sub>+ II V<sub>7</sub> I — a:V<sup>6+</sup><sub>3</sub>+ I C:IV II<sup>6+</sup><sub>3</sub>+ V I

2.

C: I - V7 V<sub>8</sub><sup>+</sup> I V I - II<sub>4</sub><sup>+</sup> I IV I II<sub>4</sub><sup>+</sup> V I -

3

d: I V7 VI II<sub>8</sub><sup>+</sup> V I IV II<sup>o</sup> I V I V7 I - II<sub>8</sub><sup>+</sup> V7 - I

4. With modulation.

B<sup>b</sup>: I - IV I VII<sup>o</sup> VII<sub>8</sub><sup>+</sup> I I F: I II<sub>7</sub> V I B: VII<sub>8</sub><sup>+</sup> I - VII<sup>o</sup> VII<sub>8</sub><sup>+</sup>

g: V - I B<sup>b</sup>: II - V7 - I

5. Melody given.

D<sup>b</sup>: I - VI<sub>8</sub><sup>+</sup> II V7 I - b<sup>b</sup>: V7 V<sub>8</sub><sup>+</sup> I D<sup>b</sup>: IV II<sub>8</sub><sup>+</sup> V I

Compare with No.1 page 147.

6.

d: I - V7 V<sub>8</sub><sup>+</sup> I V I - II<sub>8</sub><sup>+</sup> I IV I II<sub>8</sub><sup>+</sup> V I -

Compare with No.2 page 147.

7.

D: I — III<sup>6+</sup><sub>3</sub> — VI — II — II<sup>6+</sup><sub>3</sub> — V — I — 7 — I<sup>b</sup> IV I — VI<sup>6+</sup><sub>3</sub> VII<sup>o</sup> V<sub>7</sub> I IV I

8.

C: I V<sub>7</sub> VI II<sup>6+</sup><sub>3</sub> V I IV III<sub>7</sub> I V I V<sub>7</sub> I — II<sup>6+</sup><sub>3</sub> V-7 I

Compare with No. 3 page 147.

9. With modulation.

A: I — IV I VII<sub>9</sub> VII<sup>6+</sup><sub>3</sub> I E: IV I II<sub>7</sub> V I A: VII<sup>6+</sup><sub>3</sub> I — VII<sub>9</sub> VII<sup>6+</sup><sub>3</sub>

Compare with No. 4 page 147.

F#: V — I A: II — V<sub>7</sub> — I

EXERCISES TO LESSON XLVII, PAGE 150.

The Neapolitan Sixth.

1. Soprano given.

a: I — II<sup>o</sup> N<sup>6</sup> IV VII<sub>9</sub> I — II<sup>o</sup> N<sup>6</sup> I V<sub>7</sub> I

2.

6: I II<sup>o</sup> N<sup>6</sup> I V<sub>7</sub> VI IV N<sup>6</sup> IV V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub>

I — 7 IV N<sup>6</sup> IV V<sub>7</sub> V<sub>7</sub> — I

3.

c: I IV<sub>7</sub> N<sup>6</sup> II<sub>7</sub> VII<sub>7</sub><sup>o</sup> I — IV N<sup>6</sup> IV V<sub>9</sub> V V<sub>7</sub> I V I

IV<sub>7</sub> N<sup>6</sup> — I V<sub>7</sub> I

4.

d: I — IV II<sup>o</sup> N<sup>6</sup> IV I — II<sup>o</sup> N<sup>6</sup> IV VII<sub>7</sub><sup>o</sup> I — N<sup>6</sup> I V<sub>7</sub> I

5.

A: I — N<sup>6</sup> I VII<sub>7</sub><sup>o</sup> I II<sub>7</sub> V<sub>7</sub> I — V I I — 7 V-7 I — N<sup>6</sup> I

IV<sub>7</sub> II — N<sup>6</sup> I V<sub>7</sub> I



EXERCISES TO LESSON XLVIII, PAGE 154.  
 Altered Chords with a Diminished Third.

1. Soprano and bass given.

C: I  $\Pi_{\frac{6}{5}^{\circ}}$  I —  $\Pi_{\frac{6}{5}^{\circ}}$  I —  $\Pi_{\frac{7}{5}^{\circ}}$  I —  $\Pi_{\frac{6}{5}^{\circ}}$  I IV I V-7 I

2.

d: I IV  $\Pi_{\frac{6}{5}^{\circ}}$  V I IV  $\Pi_{\frac{7}{5}^{\circ}}$  I V I  $\Pi_{\frac{7}{5}^{\circ}}$  V I — V I  $\Pi_{\frac{6}{5}^{\circ}}$  V-7 I

3.

a: I —  $\Pi_{\frac{6}{5}^{\circ}}$  I —  $\Pi_{\frac{6}{5}^{\circ}}$  I IV  $\Pi_{\frac{6}{5}^{\circ}}$  I  $\Pi_{\frac{6}{5}^{\circ}}$   $\Pi_{\frac{6}{5}^{\circ}}$  I IV  $\Pi_{\frac{6}{5}^{\circ}}$  V7

4.

c: I  $\Pi_{\frac{6}{5}^{\circ}}$  I  $\Pi_{\frac{6}{5}^{\circ}}$  I — V7 I V-7 I — IV  $\Pi_{\frac{6}{5}^{\circ}}$  I  $\Pi_{\frac{6}{5}^{\circ}}$  I — V7 — I

5. Soprano only, given.

e: I G:IV I a:  $\Pi_{\frac{6}{5}^{\circ}}$  I V7 I V e:V I — II  $\Pi_{\frac{6}{5}^{\circ}}$  V

I G:V I a:  $\Pi_{\frac{7}{5}^{\circ}}$  V — 7 I e: IV-7 V VI N6 I V7 I

LESSON XLIX, PAGES 155 to 160.

Enharmonic Changes.

LESSON L, PAGES 160 to 164.

Irregular Resolutions of the Dominant Seventh Chord.

EXERCISES TO LESSON LI, PAGE 167.

Modulation a Minor Second Upward.

1. Unfigured bass.

C: I - IV V<sub>7</sub> I V<sub>7</sub> I D<sup>b</sup>: V<sub>7</sub> VI IV II I V<sub>7</sub> I

2.

D: I - V<sub>7</sub> I V I - IV V I E<sup>b</sup>: V<sub>7</sub> I II III II I V<sub>7</sub> I

3.

G: I V<sub>7</sub> VI II VI V<sub>7</sub> I I V I A<sup>b</sup>: V<sub>7</sub> VI IV I V<sub>7</sub> I

Another version.

G: I V<sub>7</sub> VI II-7 VI VI I V I A<sup>b</sup>: V<sub>7</sub> VI IV-7 I V<sub>7</sub><sup>9-8</sup><sub>7-7</sub> I

4.

Melody given.

D<sup>b</sup>: I - IV V<sub>7</sub> I V<sub>7</sub> I D: V<sub>7</sub> VI IV II I V<sub>7</sub> I

Compare N<sup>o</sup> 1

5.

C: I - V<sub>7</sub> I V I - IV V I D: V<sub>7</sub> I II III II I V<sub>7</sub> I  
 Compare N<sup>o</sup> 2

6.

A: I V<sub>7</sub> VI II - 7 VI VI I I V IB: V<sub>7</sub> VI II - 7 I V<sub>9</sub>-8 I  
 Compare N<sup>o</sup> 3

7.

E: I V<sub>7</sub> I IV - I - V<sub>7</sub> I - V I V<sub>7</sub> I F: V<sub>7</sub> - I - II I V<sub>7</sub> I

8.

A: I — B: V<sub>7</sub> I — b: V<sub>7</sub> I — C: V<sub>7</sub> VI II 7 II V<sub>7</sub> I

EXERCISES TO LESSON LII, PAGE 170.  
 Modulation a Minor Second Downward.

1.

C: I - 7 B: V<sub>7</sub> I - 7 B: V<sub>7</sub> I - 7 a: V<sub>7</sub> I C: vi V<sub>7</sub> I IV V - I —

2.

E<sup>b</sup>: I — V V<sub>7</sub> I IV I IV I I<sub>7</sub> D:vn<sup>o</sup><sub>0</sub> I — IV I V<sub>7</sub> I

3.

B<sup>b</sup>: I IV I B:V<sub>7</sub> I C:V<sub>7</sub> I —<sub>7</sub> B:vn<sup>o</sup><sub>0</sub> I V<sub>7</sub> I —<sub>7</sub> B<sup>b</sup>:vn<sup>o</sup><sub>0</sub> I V<sub>7</sub> I

4.

B<sup>b</sup>: I —<sub>7</sub> A:V<sub>7</sub> I — A<sup>b</sup>: V<sub>7</sub> I V<sub>7</sub> I A: V<sub>7</sub> I B<sup>b</sup>:V<sub>7</sub> I N<sup>6</sup> I V I

5.

A<sup>b</sup>: — G: V<sub>7</sub> I — f<sup>#</sup>: V<sub>7</sub> I — f: V<sub>7</sub> I V I IV

I V F:I — F<sup>#</sup>:V<sub>7</sub> I — G:V<sub>7</sub> I — A<sup>b</sup>: V<sub>7</sub> I II I V<sub>7</sub> I

\* These progressions in the tenor are difficult of intonation for voices. The whole exercise is to be regarded as instrumental.

LESSON LIII, PAGES 171 to 173.

Modulations of an Augmented Fourth, or a Diminished Fifth.

LESSON LIV, PAGES 173 to 180.

Modulation in general. Key Relation.

EXERCISES TO LESSON LV, PAGE 183.

The Non-Harmonic Tones.

*Suspensions.*

1. Melody given.

$d: I - V - I - \text{II}^\circ - I - V_7 - I$

2.

$B^\flat: I - V_7 - \text{VI} - g: V_7 - \text{VI} - B^\flat: \text{IV} - I - I - V - I - V - 7 - I - \text{II} - I - V_7 - I$

3. With Modulation.

$a: I - V_7 - I - V - I - C: \text{VII}^\circ - I - \text{VII}^\circ - I - D - V_7 - I - C: V_7 - I - a: I - V_7 - I$

4.

$c: I - V - 7 - I - V - I - \text{II}^\circ - I - V - I - \text{IV} - I - \text{II}^\circ - I - V - 7 - I$

5. Suspensions in the bass.

G: I - V7- I - V7- I V I - IV - e: V7 I - b: V7- I G: V7 I IV I - V7- I

6.

d: I - V7- I A: V- I d: V7 I - II7 - V7 I V7 - I - V7 - I II° I - V7- I

7.

g: I - V - V7- I - V D: V7 I g: V7 I V I - V - I V7 VI IV I - V7- I

EXERCISES TO LESSON LVI, PAGE 185.

Suspensions (Continued.)

1. Bass given.

D: I V7- VI: A: V-7 I D: I-7 IV- I - VII° I II7 VIII I - V7- I

2.

c: I II7 V-7 I - IV-7 V7 - I V I G: VII° I c: V-7 I - IV- I - 7 IV- V7- I

3.

X See below

a: I VII<sup>o</sup> - I - c: II<sub>7</sub> - V - I<sub>7</sub> - IV VII<sub>7</sub> a: V I -

II<sup>o</sup> I V I or a: V I - II<sup>o</sup> I - V<sub>7</sub> I

4.

b: I - V<sub>7</sub> - VI IV VII<sub>7</sub> - IV VII<sub>7</sub> I - II<sub>7</sub> - V -

I - 7 D: II - 7 V - 7 I - 7 IV - 7 b: II<sup>o</sup> - I - V<sub>7</sub> I

5. Soprano given.

F: I - IV V - 7 I Bb: V<sub>7</sub> I g: V<sub>7</sub> I F: II<sub>7</sub> V V<sub>7</sub>

I - g: VII<sub>7</sub> I - C: V<sub>9</sub> F: V<sub>7</sub> - I - V VI II V<sub>7</sub> I

EXERCISES TO LESSON LVII. PAGE 188.  
The Inverted Suspension (Retardation).

1. Melody given.

C: I V — I — II<sub>7</sub> V<sub>7</sub> I F:V<sub>7</sub> I C: I G:V I C: I

V<sub>7</sub> C: I II — VII<sup>o</sup> — I — VI — VII<sup>o</sup> — V<sub>7</sub> — I

2.

A: I — V<sub>7</sub> VI III IV II V<sub>7</sub> I V<sub>7</sub> I — b:V<sub>7</sub> I A: II<sub>7</sub> III V<sub>7</sub> I

3.

G: I V I V<sub>7</sub> — I V<sub>7</sub> — I V I — V<sub>7</sub> I — IV I IV C: V<sub>7</sub> I G: V<sub>7</sub> V<sub>7</sub> — I

4.

a: I — V<sub>7</sub> VI — IV — I V — 7 I V<sub>7</sub> I N<sub>6</sub> I — V<sub>7</sub> I



5.

d: I F:IV I — IV I — II V III V7 I d: II7 — V VII<sup>6</sup><sub>9</sub> I —

II<sup>7</sup> VII<sup>6</sup><sub>9</sub> I — II<sup>7</sup> - V7 — I

or:

d: I IV<sup>6</sup><sub>3</sub>+V — F:V7 I —

II<sup>7</sup> VII<sup>6</sup><sub>9</sub> I F:I - a: V7 — I d: VII<sup>6</sup><sub>9</sub> I — II<sup>7</sup> VII<sup>6</sup><sub>9</sub> I — II<sup>7</sup> - V7 — I

EXERCISES TO LESSON LVIII, PAGE 191.  
The Appoggiatura and Anticipation.

1. Melody given.

2.

3.

+ or freely:

4.

5.

EXERCISES TO LESSON LIX, PAGE 194.

The Delayed Resolution of the Suspension.

1. Bass given.

2. Suspensions in all parts.

Musical score for exercise 2, featuring suspensions in all parts. The score is written for piano in G major, 4/4 time. The right hand has a treble clef and the left hand has a bass clef. The music consists of several measures with various chordal textures and melodic lines, including a triplet in the left hand.

3.

Musical score for exercise 3. The score is written for piano in G major, 4/4 time. The right hand has a treble clef and the left hand has a bass clef. The music consists of several measures with various chordal textures and melodic lines, including a triplet in the left hand.

4.

Musical score for exercise 4. The score is written for piano in G major, 4/4 time. The right hand has a treble clef and the left hand has a bass clef. The music consists of several measures with various chordal textures and melodic lines, including a triplet in the left hand.

5.

Musical score for exercise 5. The score is written for piano in G major, 4/4 time. The right hand has a treble clef and the left hand has a bass clef. The music consists of several measures with various chordal textures and melodic lines, including a triplet in the left hand.

6. Soprano given.

Musical score for exercise 6, with soprano given. The score is written for piano in G major, 4/4 time. The right hand has a treble clef and the left hand has a bass clef. The music consists of several measures with various chordal textures and melodic lines, including a triplet in the left hand.

Compare N° 1

7.

Musical score for exercise 7. The score is written for piano in G major, 4/4 time. The right hand has a treble clef and the left hand has a bass clef. The music consists of several measures with various chordal textures and melodic lines, including a triplet in the left hand.

Compare N° 2

8.

Compare N<sup>o</sup> 3.

9.

Compare N<sup>o</sup> 4.

10.

Compare N<sup>o</sup> 5.

EXERCISES TO LESSON LX, PAGE 196.  
The Passing Tone and Embellishment.

1 a. Passing tones in Soprano.

1 b. Passing tones in Alto.

1 c. Passing tones in Tenor.

## 2 a. Passing tones in Soprano.

## 2 b. Passing tones in Alto.

## 2 c. Passing tones in Tenor.

## 3 a. In triple rhythm, passing tones in Soprano.

## 3 b. Passing tones in Alto.

## 3 c. Passing tones in Tenor.

## 4 a. Passing tones in Soprano.

## 4 b. Passing tones in Alto.

## 4 c. Passing tones in Tenor.

EXERCISES TO LESSON LXI, PAGE 198.  
Accented and Double Passing Tones.

## 1. Bass given. Quarter notes in Soprano.

## 2. Quarter notes in Alto.

## 3. Quarter notes in Tenor.

4. Soprano given. Quarter notes in bass.

EXERCISES TO LESSON LXII, PAGE 200.  
Obligato Melody.

1.

2.

3.

Such exercises may be continued indefinitely.

EXERCISES TO LESSON LXIII, PAGE 204.  
The Pedal, or Organ Point.

1. Inner parts added.

2.

Same, with low tenor.

3.

Same, with low tenor.

4. One inner part added.

5.



## EXERCISES TO LESSON LXIV, PAGE 206.

## The Inverted Pedal.

## 1. Inner parts added.



Compare No 2.

## 4. Tenor and bass added.



6.

## EXERCISES TO LESSON LXV, PAGE 210.

## Melodic Figuration.

1a. Melody harmonized.

1b. Figuration of Melody, harmonized with same bass.

1c. Same with four notes to each beat.

1d. Same with three notes to each beat.

## 2a. Melody harmonized.

## 2b. First Figuration.

## 2c. Second Figuration.

## 2d. Third Figuration.

Note: The above serve merely as models for the pupil in the working out of the remaining exercises in this lesson.

EXERCISES TO LESSON LXVI, PAGE 211.  
Harmonizing of Florid Melodies.

1<sup>a</sup> ORIGINAL. Melody given.

1<sup>b</sup> simplified.

2<sup>a</sup> Melody given.

2b simplified.

First system of musical notation for exercise 2b simplified. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F4, G4.

Second system of musical notation for exercise 2b simplified. The treble clef melody continues with quarter notes D5, E5, F5, and G5. The bass clef accompaniment continues with the same eighth-note pattern: G3, A3, B3, C4, D4, E4, F4, G4.

3a Melody given.

First system of musical notation for exercise 3a. The key signature has two sharps (F# and C#), and the time signature is 4/4. The treble clef melody starts with a quarter note C4, followed by quarter notes D4, E4, and F4. The bass clef accompaniment consists of a steady eighth-note pattern: C3, D3, E3, F3, G3, A3, B3, C4.

Second system of musical notation for exercise 3a. The treble clef melody continues with quarter notes G4, A4, B4, and C5. The bass clef accompaniment continues with the same eighth-note pattern: C3, D3, E3, F3, G3, A3, B3, C4.

Third system of musical notation for exercise 3a. The treble clef melody continues with quarter notes D5, E5, F5, and G5. The bass clef accompaniment continues with the same eighth-note pattern: C3, D3, E3, F3, G3, A3, B3, C4.

3b simplified.

First system of musical notation for exercise 3b simplified. The key signature has two sharps (F# and C#), and the time signature is 4/4. The treble clef melody starts with a quarter note C4, followed by quarter notes D4, E4, and F4. The bass clef accompaniment consists of a steady eighth-note pattern: C3, D3, E3, F3, G3, A3, B3, C4.

Second system of musical notation for exercise 3b simplified. The treble clef melody continues with quarter notes G4, A4, B4, and C5. The bass clef accompaniment continues with the same eighth-note pattern: C3, D3, E3, F3, G3, A3, B3, C4.

4a.

First system of musical notation for exercise 4a. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The right hand features a melodic line with eighth-note patterns and two triplet markings. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation for exercise 4a. It continues the piece with similar melodic and harmonic patterns in the right and left hands, including a triplet in the right hand.

or

Third system of musical notation for exercise 4a, marked 'or'. This system offers an alternative melodic line for the right hand, while the left hand accompaniment remains the same as in the previous systems.

Fourth system of musical notation for exercise 4a, marked 'or'. This system provides an alternative melodic line for the right hand, continuing the alternative version of the exercise.

4b. Simplified.

Musical notation for exercise 4b, labeled 'Simplified'. This version uses a grand staff with a treble clef and a bass clef, a key signature of one flat, and a 3/4 time signature. The right hand part is significantly simpler than in 4a, consisting of block chords and single notes. The left hand accompaniment is also simplified.

5a.

First system of musical notation for exercise 5a. It uses a grand staff with a treble clef and a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The right hand has a more complex rhythmic pattern with eighth and sixteenth notes. The left hand has a steady accompaniment.

Second system of musical notation for exercise 5a. It continues the piece with the same complex rhythmic patterns in the right hand and accompaniment in the left hand.

5b. Simplified.

Musical score for exercise 5b, simplified version. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/4. The piece features a series of chords in the right hand and a simple melodic line in the left hand.

6a. Bass given.

Musical score for exercise 6a, bass given. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb, Eb) and the time signature is 3/4. The right hand plays chords, while the left hand plays a more complex melodic line.

6b. Simplified.

Musical score for exercise 6b, simplified version. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb, Eb) and the time signature is 3/4. The piece features a series of chords in the right hand and a simple melodic line in the left hand.

7a.

Musical score for exercise 7a. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb, Eb) and the time signature is 6/8. The piece features a series of chords in the right hand and a simple melodic line in the left hand.

Continuation of the musical score for exercise 7a, showing the final measures of the piece. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb, Eb) and the time signature is 6/8.

7b. Simplified.

Musical score for exercise 7b, simplified version. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb, Eb) and the time signature is 6/8. The piece features a series of chords in the right hand and a simple melodic line in the left hand.

8a.

8b. Simplified.

## LESSON LXVII, PAGE 213.

## Accompaniments.

## EXERCISES TO LESSON LXVIII, PAGE 218.

## The Chromatic Scale Harmonized.

1.

Ascending.

2.

3.



4.

First system of musical notation for exercise 4. It consists of a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music features a descending melodic line in the right hand and a complex harmonic accompaniment in the left hand. Chord labels below the staff are F, B-flat, and E-flat.

Second system of musical notation for exercise 4. It continues the piece with a melodic line in the right hand and accompaniment in the left hand. A slur over the final two chords is labeled "Enhar.". Chord labels below the staff are A-flat, D-flat, and G-flat (with an enharmonic equivalent F-sharp).

Third system of musical notation for exercise 4. The melodic line continues with various intervals and accidentals. Chord labels below the staff are B, E, and A.

Fourth system of musical notation for exercise 4, concluding the exercise. Chord labels below the staff are D, G, C, and F.

5.

Exercise 5, consisting of a grand staff with treble and bass clefs. The key signature has two flats. The music features a descending melodic line in the right hand and a harmonic accompaniment in the left hand.

1. Descending.

Exercise 1, titled "Descending", consisting of a grand staff with treble and bass clefs. The key signature has two flats. The exercise is a descending scale in the right hand with a simple accompaniment in the left hand.

2.

Musical notation for exercise 2, measures 1-4. Treble and bass clefs, 3/4 time signature. Chords in the right hand are F, C, G, D.

3.

Musical notation for exercise 3, measures 1-4. Treble and bass clefs, 3/4 time signature. Chords in the right hand are A, E, B, F#.

4.

Musical notation for exercise 4, measures 1-4. Treble and bass clefs, 3/4 time signature. Chords in the right hand are Db, Ab, Eb, Bb, F.

Musical notation for exercise 4, measures 5-8. Treble and bass clefs, 3/4 time signature. Chords in the right hand are A, E, B, F# Gb. The word "Enhar." is written above the F# Gb chord.

Musical notation for exercise 4, measures 9-12. Treble and bass clefs, 3/4 time signature. Chords in the right hand are Db, Ab, Eb, Bb, F.

5.

Musical notation for exercise 5, measures 1-4. Treble and bass clefs, 4/4 time signature. Chords in the right hand are F, C, G, D.

EXERCISES TO LESSON LXIX, PAGE 221.

The Figured Chorale.

1. Melody in the Soprano.

Musical score for exercise 1, titled "1. Melody in the Soprano." It consists of two staves: a soprano staff and a piano accompaniment staff. The key signature is one sharp (F#), and the time signature is common time (C). The soprano part features a melodic line with various intervals and rests, while the piano accompaniment provides harmonic support with chords and moving bass lines.

2.

Musical score for exercise 2, consisting of two staves: a soprano staff and a piano accompaniment staff. The key signature is one sharp (F#), and the time signature is common time (C). The soprano part has a melodic line with some chromaticism, and the piano accompaniment features a steady bass line with chords.

Musical score for exercise 2, continuing from the previous system. It consists of two staves: a soprano staff and a piano accompaniment staff. The key signature is one sharp (F#), and the time signature is common time (C). The soprano part continues its melodic line, and the piano accompaniment provides harmonic support.

3.

Musical score for exercise 3, consisting of two staves: a soprano staff and a piano accompaniment staff. The key signature is two flats (Bb, Eb), and the time signature is common time (C). The soprano part has a melodic line with some chromaticism, and the piano accompaniment features a steady bass line with chords.

4.

Musical score for exercise 4, consisting of two staves: a soprano staff and a piano accompaniment staff. The key signature is one sharp (F#), and the time signature is common time (C). The soprano part has a melodic line with some chromaticism, and the piano accompaniment features a steady bass line with chords.

## 5. In triple rhythm.



## EXERCISES TO LESSON LXX, PAGE 224.

## The Figured Chorale. (Continued.)

## 1a. Melody in the Bass.



1b. With passing tones, etc.

The first system of musical notation for exercise 1b. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the treble clef features a series of eighth and sixteenth notes with various accidentals, including a sharp sign (F#) and a double sharp sign (C#). The bass clef accompaniment consists of chords and single notes.

The second system of musical notation for exercise 1b. It continues the grand staff from the first system. The treble clef melody includes a double sharp sign (C#) and a sharp sign (F#). The bass clef accompaniment continues with chords and single notes.

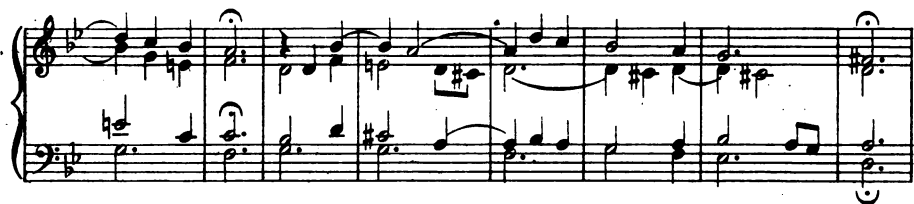
The third system of musical notation for exercise 1b. It continues the grand staff. The treble clef melody features a sharp sign (F#) and a double sharp sign (C#). The bass clef accompaniment continues with chords and single notes.

The fourth system of musical notation for exercise 1b. It continues the grand staff. The treble clef melody features a sharp sign (F#) and a double sharp sign (C#). The bass clef accompaniment continues with chords and single notes.

The fifth system of musical notation for exercise 1b. It continues the grand staff. The treble clef melody features a sharp sign (F#) and a double sharp sign (C#). The bass clef accompaniment continues with chords and single notes.

1c. In triple rhythm.

The musical notation for exercise 1c. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody in the treble clef features a series of eighth notes with various accidentals, including a sharp sign (F#) and a double sharp sign (C#). The bass clef accompaniment consists of chords and single notes.



2 a.

First system of musical notation for exercise 2a. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is common time (C). The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment.

Second system of musical notation for exercise 2a. It continues the piece with similar chordal and melodic patterns in both hands.

2 b. With passing tones, etc.

First system of musical notation for exercise 2b. The notation is similar to 2a but includes more complex melodic lines with passing tones in the right hand.

Second system of musical notation for exercise 2b, showing further development of the melodic and harmonic material.

Third system of musical notation for exercise 2b, concluding the piece with a final cadence.

In triple rhythm.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a melodic line with eighth notes and quarter notes, some with slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff features a melodic line with a prominent slur over a group of notes. The lower staff continues the harmonic accompaniment with chords and single notes.

The third system continues the piece. The upper staff features a melodic line with a prominent slur over a group of notes. The lower staff continues the harmonic accompaniment with chords and single notes.

The fourth system concludes the piece. The upper staff features a melodic line with a prominent slur over a group of notes. The lower staff continues the harmonic accompaniment with chords and single notes, ending with a double bar line.

EXERCISES TO LESSON LXXI, PAGE 225.

The Figured Chorale (Continued.)

1<sup>a</sup> Melody in the Alto.

The musical notation for the first melody in the alto part consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with quarter notes and half notes, some with slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.



First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key with one sharp (F#) and a common time signature. It features a series of chords and melodic lines in both hands.

Second system of musical notation, continuing the piece from the first system. It maintains the same key signature and time signature, showing further development of the harmonic and melodic material.

1<sup>b</sup>. With nonharmonic tones, etc.:

Third system of musical notation, marked with a first ending bracket (1<sup>b</sup>). This system introduces nonharmonic tones, as indicated by the section header. The notation shows dissonant intervals and chromatic movements in both hands.

Fourth system of musical notation, continuing the piece. It features more complex harmonic textures and melodic lines, including some chromatic passages.

Fifth system of musical notation, the final system on the page. It concludes the piece with a final cadence and a key signature change to a key with two sharps (D major).

1c. And in triple rhythm:

The first system of music for '1c. And in triple rhythm' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes, and some longer note values with slurs.

The second system of music continues the piece. It features a double bar line in the middle of the system. The notation includes various rhythmic values and slurs, maintaining the 'triple rhythm' feel.

The third system of music continues the piece. It features various rhythmic values and slurs, maintaining the 'triple rhythm' feel.

The fourth system of music concludes the piece. It features various rhythmic values and slurs, maintaining the 'triple rhythm' feel.

2a. Melody in the Tenor.

The musical notation for '2a. Melody in the Tenor' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The upper staff contains a melody with various note values and slurs, while the lower staff provides a harmonic accompaniment with chords and single notes.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has one sharp (F#). The music features a melody in the treble clef and a bass line in the bass clef, with various chordal accompaniments.

Second system of musical notation, continuing the piece. It maintains the same key signature and structure as the first system.

2b. With nonharmonic tones, etc:

Third system of musical notation, labeled '2b. With nonharmonic tones, etc:'. This system introduces more complex harmonic textures, including nonharmonic tones and chromatic lines in both the treble and bass staves.

Fourth system of musical notation, continuing the development of the piece with nonharmonic tones and chromaticism.

Fifth system of musical notation, concluding the section with nonharmonic tones. The piece ends with a final chord in the bass clef.

29 And with triple rhythm.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef with the same key signature and time signature. It features a steady accompaniment of dotted eighth notes, with some sixteenth notes interspersed.

The second system continues the piece. The upper staff shows a melodic line with a prominent slur over a group of notes. The lower staff maintains the dotted eighth note accompaniment, with some notes marked with a 'p' (piano) dynamic.

The third system of notation. The upper staff continues the melodic development. The lower staff's accompaniment remains consistent, with some notes marked with a 'p' dynamic.

The fourth system of notation. The upper staff features a melodic line with a slur. The lower staff continues the dotted eighth note accompaniment, with some notes marked with a 'p' dynamic.

The fifth and final system of notation on this page. The upper staff concludes the melodic phrase. The lower staff concludes the accompaniment with a final note marked with a 'p' dynamic.

EXERCISES TO LESSON LXXII, PAGE 227.

Analysis.

SIGNS USED IN ANALYSIS.

O.	Accented Passing Tone.	S.	Suspension.
+	Unaccented Passing Tone.	F. T.	Free Tone.
App.	Appoggiatura.	E.	Embellishment.
D. App.	Double Appoggiatura.	O. P.	Organ Point.
Ant.	Anticipation.	T. O. P.	Tonic Organ Point.
F. Ant.	Free Anticipation.	D. O. P.	Dominant Organ Point.
R.	Retardation.		

Note: It will be seen by the following analysis that even dominant and diminished seventh chords are not considered as producing modulation unless followed by a more or less emphatic cadence in the same key. See Note 2, Lesson 72.

1.

BACH.

F: I + I<sub>6</sub> I V V<sub>2</sub> I<sub>6</sub> IV + vii<sub>6</sub> I VI

vii<sub>6</sub> IV V<sub>6</sub> vii<sub>7</sub> II vii<sub>6</sub> I IV<sub>6</sub> V I C:I C:IV VI IV V<sub>7</sub>

I<sub>4</sub><sup>6</sup> V I F: I IV vii<sub>6</sub> I<sub>6</sub> C:V<sub>6</sub> I a: IV<sub>2</sub><sup>1/2</sup> V<sub>7</sub> I I

F: IV<sub>6</sub> V<sub>9</sub> I IV vii<sub>7</sub> II I<sub>6</sub> V V g: V<sub>6</sub> c: V<sub>2</sub> I<sub>6</sub> V<sub>6</sub> I VC: I

## 2. Andante cantabile.

MOZART.

The musical score consists of four systems of piano accompaniment. Each system includes a treble and bass staff with notes and rests, and a line of chord symbols below. Performance markings such as 'App.' (appoggiatura) and 'O' (accents) are placed above notes. The key signature is one flat (B-flat major or E-flat minor).

System 1: Chord symbols: F I — 6 I<sub>6</sub> V<sub>7</sub> I — I<sub>7</sub> IV<sub>6</sub> IV<sub>6</sub> IV

System 2: Chord symbols: IV<sub>6</sub> — I 6 V I<sub>7</sub> II I<sub>6</sub>

System 3: Chord symbols: II<sub>6</sub> I<sub>6</sub> V I — I<sub>6</sub> V<sub>4</sub> I V<sub>6</sub> I

System 4: Chord symbols: V<sub>7</sub> — V<sub>6</sub> I IV I<sub>6</sub> V V<sub>7</sub> I —

\*) These four counts may also be interpreted: C: V<sub>6</sub> I g: VII<sub>7</sub> I; which is the old-fashioned interpretation, in contradistinction to the more modern idea of regarding such passages as intensifications of scale chords other than the tonic by associating them with their apparent dominant or diminished sevenths, these apparent tonics being subordinate to the tonic chord which fixes the key at the end of the phrase. In the above case the impression of a change of key is very fleeting; hence the use of altered chords.

3. Adagio.

HAYDN.

D: I6 IV I6

V7 I6/4 V7 I6/4 I6/4 V I IV

I I6/4 V7 I

4. Adagio.

BEETHOVEN.

C: I V4/3 I I6/4 V V7

V7 V7#1 VI II6 II V7 I

5. Adagio non troppo.

MENDELSSOHN.

App. App. App. App.

E: I IV<sub>6</sub> IV<sub>6</sub> I V V<sub>6</sub> I<sub>6</sub> II V<sub>7</sub>

App. App.

I VI F#<sub>2</sub> V<sub>4</sub> I IV I VI<sub>6</sub> I E: V<sub>7</sub> I

6. Andante.

SCHUMANN.

D. App. D. App. D. App. App. D. App.

Bb: V V<sub>9</sub> V<sub>7</sub> I<sub>6</sub> F: V<sub>7</sub> I Bb: V<sub>7</sub> I

T.O.P.

D. App. D. App. D. App.

V<sub>9</sub> V<sub>7</sub> I<sub>6</sub> I<sub>6</sub> IV II<sub>6</sub> V<sub>7</sub> I

T.O.P.



7.

D:  $V_4^3$  — I — VI III VI V I —  $V_7$  b:VII $^{\circ}_7$  I f: $IV_7$

V  $IV_6$   $IV_6$  A: VII $^{\circ}$   $I_7$  II  $V_7$  VI II $_6$  II $_6$   $I_4$   $V_7$

VI  $IV_6$  f: $V_3$   $I_6$  II $_6$   $V_7$  E: I c#:  $N_6$  V  $IV_6$  A: II $_7$

$I_6$  IV II $_6$  c:VII $_6$  V  $V_7$  I A: II $_6$   $I_6$   $V_7$  I

## CHORAL MELODIES TO BE HARMONIZED, PAGE 231.

The following are taken from the 871 Choralgesänge by John Sebastian Bach. It is not expected that the pupil will succeed in harmonizing these chorales with the masterly daring and freedom of that great master, but he will gain much benefit from comparing his work with the originals.

## 1. Christ lag in Todesbanden.

The first system of musical notation for 'Christ lag in Todesbanden'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#), and the time signature is common time (C). The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with quarter notes G2, B2, and C3.

The second system of musical notation. The treble staff continues the melody with quarter notes D5, E5, and F#5, followed by a half note G5. The bass staff continues with quarter notes D2, E2, and F#2, followed by a half note G2. A repeat sign is present at the end of the system.

The third system of musical notation. The treble staff features a half note G5, followed by quarter notes F#5, E5, and D5. The bass staff continues with quarter notes G2, F#2, E2, and D2. A repeat sign is present at the end of the system.

The fourth system of musical notation. The treble staff begins with a half note D5, followed by quarter notes C5, B4, and A4. The bass staff continues with quarter notes G2, F#2, E2, and D2. The system concludes with a final cadence in the treble staff.

## 2. Jesu, der du meine Seele.

The first system of musical notation for 'Jesu, der du meine Seele.' consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the upper staff and a supporting accompaniment in the lower staff.

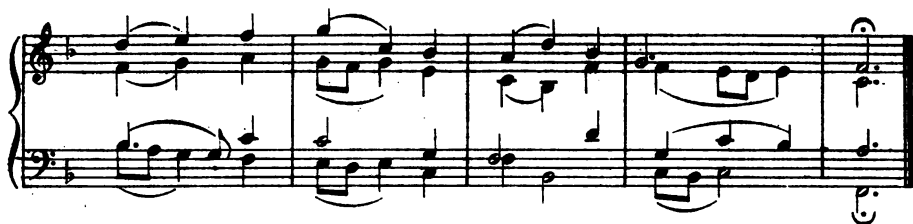
The second system of musical notation continues the piece. It maintains the same two-staff structure with treble and bass clefs, three flats key signature, and common time. The melodic and accompaniment lines are clearly defined.

The third system of musical notation concludes the piece. It follows the same two-staff format with treble and bass clefs, three flats key signature, and common time. The notation includes various musical symbols such as notes, rests, and bar lines.

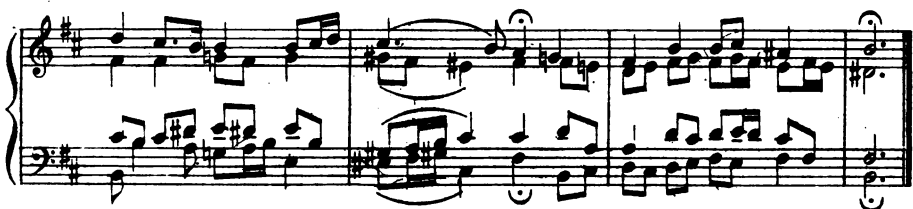
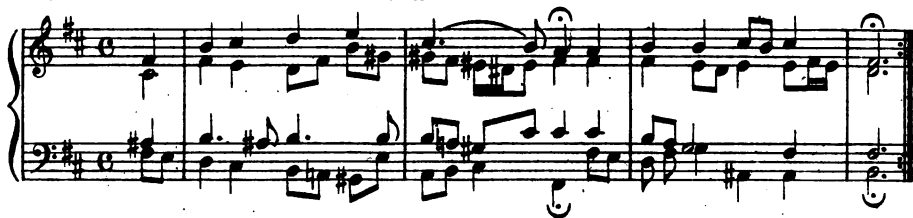
## 3. Hilf, Herr Jesu, lass gelingen.

The first system of musical notation for 'Hilf, Herr Jesu, lass gelingen.' consists of two staves. The upper staff is in treble clef with a key signature of three flats and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the upper staff and a supporting accompaniment in the lower staff.

The second system of musical notation continues the piece. It maintains the same two-staff structure with treble and bass clefs, three flats key signature, and 3/4 time. The melodic and accompaniment lines are clearly defined.



#### 4. Von Gott will ich nicht lassen.



## 5. Allein zu dir, Herr Jesu Christ.

First system of musical notation for 'Allein zu dir, Herr Jesu Christ.' It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The melody is in the treble clef, and the accompaniment is in the bass clef.

Second system of musical notation for 'Allein zu dir, Herr Jesu Christ.' It continues the melody and accompaniment from the first system.

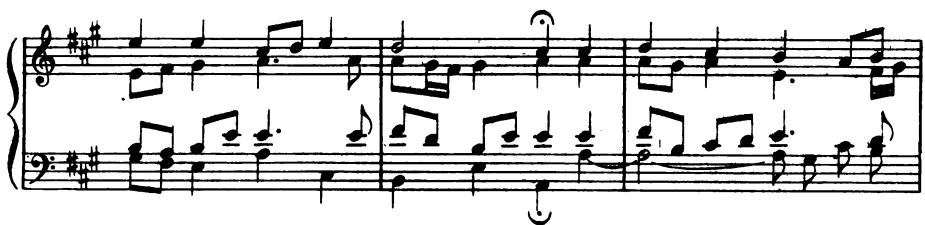
## 6. Meine Seel' erhebt den Herren.

First system of musical notation for 'Meine Seel' erhebt den Herren.' It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The melody is in the treble clef, and the accompaniment is in the bass clef.

Second system of musical notation for 'Meine Seel' erhebt den Herren.' It continues the melody and accompaniment from the first system.

Third system of musical notation for 'Meine Seel' erhebt den Herren.' It continues the melody and accompaniment from the first system.

## 7. Wenn mein Stündlein vorhanden ist.



8. Lobt Gott, ihr Christen allzugleich.

The first system of music for piece 8 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and common time. The music features a simple harmonic accompaniment with a steady bass line and a melody in the upper voice.

The second system continues the piece with similar harmonic structure. The melody in the upper staff includes some grace notes and rests, while the bass line remains consistent.

The third system concludes the piece. The upper staff ends with a final cadence, and the bass line has a few final notes.

9. Jesus, meine Zuversicht.

The first system of music for piece 9 consists of two staves. The key signature is D major (two sharps) and the time signature is common time. The melody in the upper staff is more active than in piece 8, with some sixteenth notes.

The second system continues the piece. The upper staff features a melodic line with some grace notes, and the bass line provides a solid accompaniment.

## 10. Für deinen Thron tret' ich hiermit.

First system of the musical score for 'Für deinen Thron tret' ich hiermit.' It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music features a melody in the treble clef and a supporting bass line in the bass clef.

Second system of the musical score for 'Für deinen Thron tret' ich hiermit.' It continues the melody and bass line from the first system, ending with a double bar line.

## 11. Liebster Jesu, wir sind hier.

First system of the musical score for 'Liebster Jesu, wir sind hier.' It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#), and the time signature is 6/8. The music features a melody in the treble clef and a supporting bass line in the bass clef.

Second system of the musical score for 'Liebster Jesu, wir sind hier.' It continues the melody and bass line from the first system, ending with a double bar line.

Third system of the musical score for 'Liebster Jesu, wir sind hier.' It continues the melody and bass line from the second system, ending with a double bar line.



**12. Mit Fried' und Freud' ich fahr' dahin.**

First system of musical notation for piece 12, featuring a treble and bass clef with a common time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#).

Second system of musical notation for piece 12, continuing the melody and accompaniment from the first system.

Third system of musical notation for piece 12, concluding the piece with a double bar line.

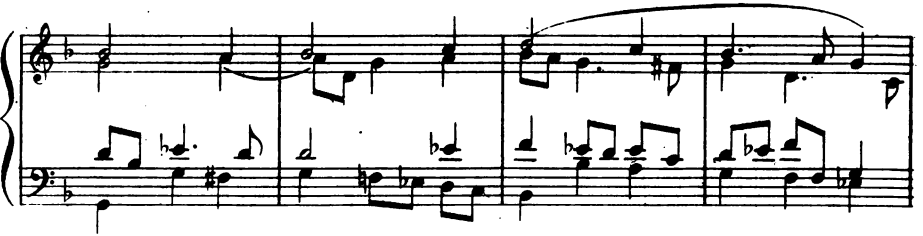
**13. Wie schön leuchtet der Morgenstern.**

First system of musical notation for piece 13, featuring a treble and bass clef with a common time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats (Bb, Eb).

Second system of musical notation for piece 13, including a repeat sign and a first ending bracket.

Third system of musical notation for piece 13, concluding the piece with a double bar line.

## 14. Hilf, Gott, dass mir's gelinge.



## 15. Eins ist noth! ach Herr, dies Eine.

The first system of the musical score for piece 15 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music features a melody in the upper staff with eighth and sixteenth notes, and a bass line in the lower staff with eighth and sixteenth notes. The system concludes with a double bar line and repeat dots.

The second system of the musical score for piece 15 continues the two-staff format. The melody in the upper staff continues with eighth and sixteenth notes, while the bass line provides a steady accompaniment. The system ends with a double bar line and repeat dots.

The third system of the musical score for piece 15 is the final system of this piece. It maintains the two-staff structure. The melody in the upper staff concludes with a final cadence, and the bass line provides a concluding accompaniment. The system ends with a double bar line and repeat dots.

## 16. Herzlich lieb hab' ich dich, o Herr.

The first system of the musical score for piece 16 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music features a melody in the upper staff with eighth and sixteenth notes, and a bass line in the lower staff with eighth and sixteenth notes. The system concludes with a double bar line and repeat dots.

The second system of the musical score for piece 16 continues the two-staff format. The melody in the upper staff continues with eighth and sixteenth notes, while the bass line provides a steady accompaniment. The system ends with a double bar line and repeat dots.









## 17. Vater unser im Himmelreich.

The first system of piano accompaniment consists of two staves. The right hand (treble clef) plays a melody with chords, while the left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. The key signature has one flat (B-flat) and the time signature is common time (C).

The second system continues the piano accompaniment. The right hand features a melodic line with some grace notes, and the left hand continues with a steady accompaniment pattern.

The third system shows further development of the piano accompaniment, with the right hand playing chords and the left hand providing a rhythmic and harmonic base.

The fourth system concludes the piano accompaniment for this section, with the right hand playing a final melodic phrase and the left hand ending with a chord.

The exercises in this book may be reviewed with advantage by reharmonizing all the given melodies with modulations and suspensions. It is also recommended that the voice parts be written in the vocal clefs, viz: Soprano  Alto  Tenor  and Bass  also for the string quartet: 1st Violin  2d Violin  Viola  and 'Cello .

# Appendix.

## EXERCISES FOR LESSON L, PAGE 242.

1. The irregular resolutions are indicated.

V<sub>7</sub> VI    V<sub>7</sub> IV<sub>6</sub> V<sub>7</sub> VII    V<sub>7</sub> III    V<sub>7</sub> II II VII I II<sub>7</sub>

2.

V<sub>7</sub> VI    V<sub>9</sub> V<sub>7</sub> III+ V<sub>7</sub> IV    V<sub>7</sub> II I<sub>6</sub><sub>4</sub>

3.

V<sub>7</sub> VI<sub>7</sub>    V<sub>7</sub> II<sub>7</sub> V<sub>7</sub> IV<sub>7</sub> VII VI    III<sub>7</sub> VI II<sub>7</sub> V

4. Chorale.

VI VII IV IV II III+

C: VII<sub>0</sub><sub>0</sub>    a: II<sub>6</sub><sub>6#</sub>

5. Enharmonic resolutions.

C:I      Ab:I      Bb:I      A:I      Db:V V<sub>7</sub> Bb:VII

V<sub>6</sub> VII<sub>5b</sub> V<sub>7</sub>      II<sub>7</sub>

6.

D:  $\frac{6}{4}$   $\frac{7}{4}$  Bb:I Eb:V<sub>7</sub> A:V<sub>3</sub> Bb:V<sub>3</sub> Ab:V<sub>7</sub>

7.

8.

Musical score for exercise 8, first system. It consists of two staves (treble and bass clef) in 4/4 time. The key signature has one sharp (F#). The melody in the treble clef features a sequence of chords and intervals, with a handwritten '4' above the staff and an 'or' above a specific chord. The bass clef provides a harmonic accompaniment.

Musical score for exercise 8, second system. It consists of two staves (treble and bass clef) in 4/4 time. The key signature has one sharp (F#). The melody in the treble clef continues from the first system, ending with a double bar line. The bass clef provides a harmonic accompaniment.

Diminished and Augmented Thirds.

1.

(Page 252.)

Musical score for exercise 1, first system. It consists of two staves (treble and bass clef) in 4/4 time. The key signature has two flats (Bb, Eb). The melody in the treble clef features a sequence of chords and intervals, with '+' signs above several notes. The bass clef provides a harmonic accompaniment.

Musical score for exercise 1, second system. It consists of two staves (treble and bass clef) in 4/4 time. The key signature has two flats (Bb, Eb). The melody in the treble clef continues from the first system, with a 'N6' marking above a chord. The bass clef provides a harmonic accompaniment.

2.

Musical score for exercise 2, first system. It consists of two staves (treble and bass clef) in 4/4 time. The key signature has two flats (Bb, Eb). The melody in the treble clef features a sequence of chords and intervals, with '+' signs above several notes. The bass clef provides a harmonic accompaniment.

Musical score for exercise 2, second system. It consists of two staves (treble and bass clef) in 4/4 time. The key signature has two flats (Bb, Eb). The melody in the treble clef continues from the first system, with '+' signs above several notes. The bass clef provides a harmonic accompaniment.

3.

9#  
7<sup>b</sup>  
5

6<sup>b</sup>  
4#  
3

7  
5#

N6

7#  
5#

4

7

4. Here the student must find the altered chords for himself.

5.









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